

CANADIAN MOVING PICTURE DIGEST

Vol. 22, No. 37

TORONTO 2, CANADA

January 10th, 1931

RIDING HIGH IN BROADWAY'S AMUSEMENT HEAVEN!

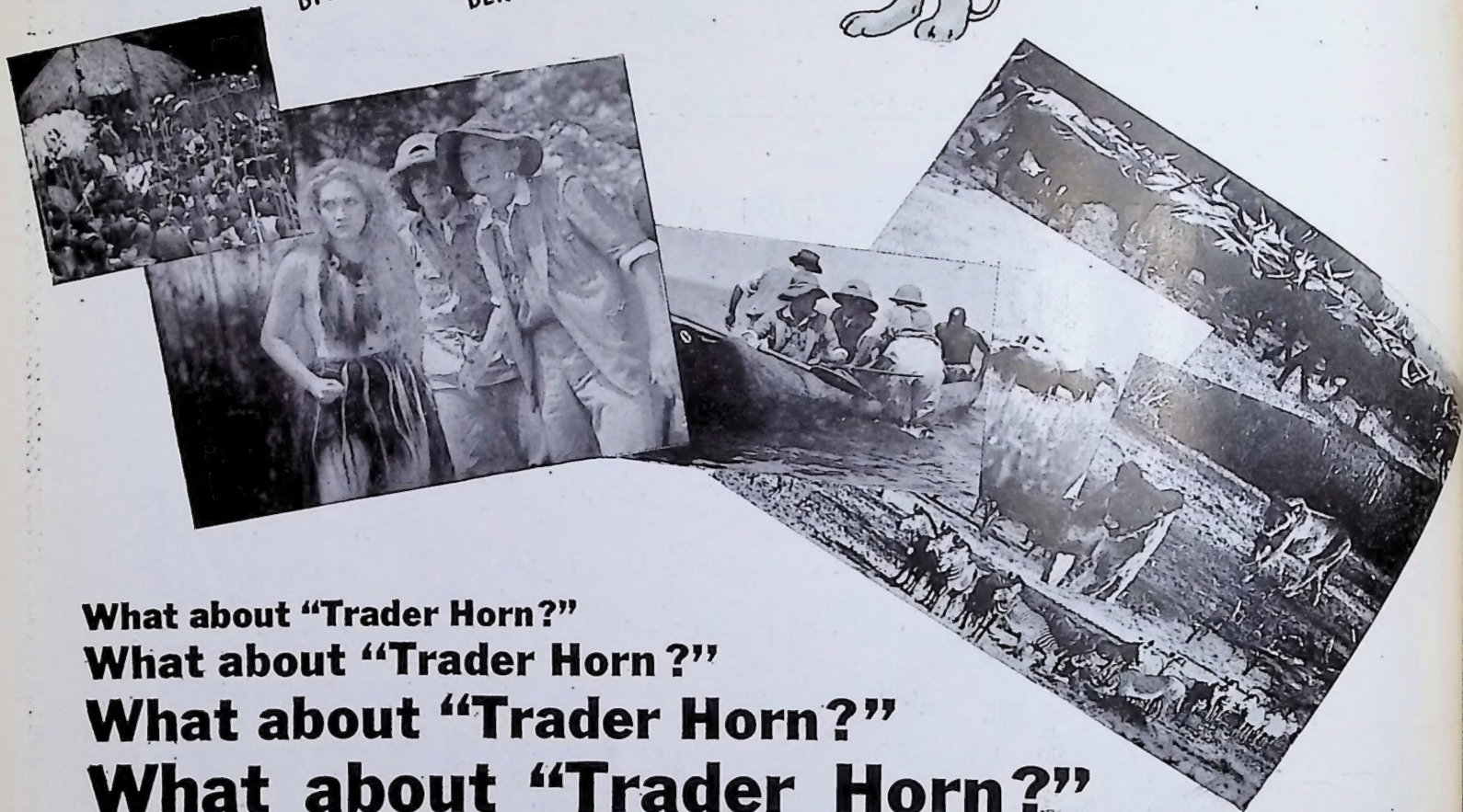


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Music by Sigmund Romberg.
Directed by Jack Conway.

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



What about "Trader Horn?"

What about "Trader Horn?"

What about "Trader Horn?"

What about "Trader Horn?"

(you've patiently inquired a long time—well, listen!)

TRADER HORN

after months of herculean labor is COMPLETED and in its preview before a non-Hollywood audience at Monterey, California, it was acclaimed the greatest film ever produced by

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Canadian Moving Picture DIGEST

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RAY LEWIS

Editor and Managing Director

Vol. 22, No. 37

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Take Off the Crape



MANY of our theatres now have a graveyard, the pit in which once there was music and life; and which is now covered up with a baize cloth, or some such covering, but which nevertheless yawns like a ghostly cavern before the merry spirit of the audience.

It is a constant reminder of the orchestra, so long a part of the theatre, the orchestra which Motion Pictures built up into an institution; and through which source they paved a way for radio, introducing millions of people to music, and music to millions of people, who had heretofore been musically deaf.

Many a theatre waxed prosperous because of its fine music, its orchestral quality; and the interesting novelties, little surprises which came along with this music.

It may be that our showmen are wise, that they know show business better than we scribes, who are on the "outside looking in," but it happens that we outsiders are the people, the people who make up a theatre audience. It happens that we sit and listen in, to our own reactions and the various reactions of the people around us; and as a consequence, here is a scribe who states in rather dogmatic fashion, because this is an Industry which has to be hit hard, in order to be convinced, that the sooner our Motion Picture theatres, remove the crape from the orchestra pits, the better chance will Motion Pictures have to regain their popularity.

Cannot our showmen feel the sentiment of the people? Do they not understand that there is no magnetic force equal to the magnetism of a human being; and that in removing this box-office quality, which has made show business, they are removing the connecting link between their box-office and the people?

Music has life, it has charm; and this human charm is absent from our entertainment, despite the fact that our pictures are synchronized.

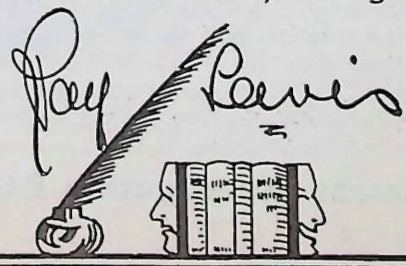
There is no life about our Motion Pictures. They talk, it is quite true, but they do not make us travel, they restrict us to a drawing-room, or some other room; and force us to see and listen to them in such narrowed quarters, until we long for the days of the pictures which took us all over the world in two hours, covering the locations of its action.

The silent film found its story values, some valueless quite true, but the people were intrigued to come again and again, even to sit silently and watch this silent nonsense, but now that the picture talks, it must talk sense at least; and it must carry us along with it, it must move, for the quest of this age is movement, life; and what can be deadlier than a Moving Picture which has no motion?

"Remove the crape" and at least give us music, for music has its own followers, thousands who would be drawn out of their home to listen to a good orchestra, especially with a good picture as an added attraction.

The old days are gone, never to return. Entertainment is flexible, not rigid, it is far from permanent; and it is the very quality of its uncertainty which adds the spice which makes entertainment.

An entire show of Talking Pictures is too set, too mechanically fixed to make real entertainment, let us have movement, music!



RAY



RAY LEWIS

PRESENTS

WHILE we are on the subject of injecting the human element into our Motion Picture theatres, I am reminded of a story which appears to be very apropos. A little boy of two, this is a true story, hearing the word death, inquired as to what death was; and his mother, who was startled by the question; and anxious that this little one should start off in life without a sense of the fear of death, painted a very colorful picture of heaven, of angels with golden harps, you know the old-fashioned orthodox conception of heaven as a place of heavenly choirs, harpists, jewels, streets paved with gold, and to which weary mortals, released by death, came for peace and rest.

The two-year-old listened wide-eyed to this heavenly tale; and when his mother finished, she added, "Now would you not like to be an angel?" whereupon the infant, for he was but two years old, replied, "No, I'd rather be peoples."

That is the way your audience feels about your theatres which have talking pictures only. It is very wonderful, a miracle of this machine-age, but the people would rather have "peoples."

AND now let us consider some of the headline features of this week. The benefit performance at Loew's for The Unemployed, Thursday, January 8th, had some excellent publicity, through the splendid co-operation of the newspapers, The Toronto Star in particular, and The Telegram.

The whole show was supplied by British International; "The Jolly Farmers," a short subject; "The Glasgow Cameos" with the Glasgow Orpheus Choir, singing "The Campbells are Coming," and "The Middle Watch," all of which went over big.

The audience registered its approval by applause and by waves of laughter at the amusing situations and dialogue of "The Middle Watch."

It was considered one of the best picture shows ever presented in Toronto; and the press were unanimous in stating that "The Middle Watch" was the best British picture ever released in Canada; and that it would establish a British Film market here.

The Digest must again thank Jules Bernstein, manager of Loew's, and the staff, for their tireless co-operation, and the generosity of their contribution; also Mr. John Maxwell and Mr. Arthur Dent, of British International, together with Mr. Henry Nathanson, of the Regal Films, for their splendid contributions.

OUR Toronto press headlined a story dealing with the Gaumont British entry into Canada by way of theatre acquisition. The story in circulation was to the effect that British International and Gaumont British would tie up on a theatre deal in Canada.

Some one gave the press a story somewhat premature; and there was plenty of excitement and conjecture, together with inquiries.

Your editor was interviewed, and not having any definite information relative to a tie-up between Gaumont-British and British International, had no comment to make on that angle of the story, but stated that in the event of Famous-Players continuing to remain Paramount-Publix, by way of control, it was quite likely that British International and Gaumont-British might come into Canada, by way of theatre representation.

It is no secret that your editor, at the time that Paramount-Publix assumed control of Famous Players Canadian, and the latter company was waging a vigorous campaign to get in the independents, cabled to Lord Lee of Gaumont-British inquiring whether this company would be interested in affiliating with about forty independent theatres in Toronto; and perhaps two to three hundred across Canada.

WHEN your editor was in London, the question was again discussed with Lord Lee and with Mr. Woolf of Gaumont-British. Later on an English exhibitor, having made a tour of Canada, entered into negotiations with your editor in regard to the establishment of a British chain of theatres in Canada; and your editor was informed of the location of at least six important sites in key centres in Canada for British theatres.

The people of Canada are averse to having their Screens controlled by a foreign company; and are indignant at the manner in which Paramount-Publix secured control of Famous Players Canadian. A legitimate effort for the establishment of a British-controlled chain of theatres in Canada will receive the support of responsible people here; and this is only what Paramount-Publix must expect if they persist in their control of Famous Players Canadian.

Every British producer and distributor is interested in getting a fair representation, by way of distribution, in the Canadian market for pictures which have entertainment value; and if these pictures are "frozen out" because of foreign control, Britishers will unite to give their own product a competitive chance in British territory.

(Continued on Page 9)

Government Investigation Famous Players Canadian to Hold Public Hearings of Evidence.



A New Department

ACOUSTICS has now come to be recognized as a matter of prime importance to all Sound and Talking Picture exhibitors.

The Northern Electric Company Limited, in the natural course of its past 50 years of business has been making extensive studies of acoustical problems, and in recent years has found it necessary to maintain a large and highly trained staff of Acoustical Engineers.

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PATHE STARS are popular favorites everywhere and no company has a more imposing list of well-known competent actors and actresses. There is Constance Bennett, Helen Twelvetrees, Ann Harding, William Boyd and Eddie Quillan.

Every Pathe Feature is produced in a most elaborate manner. Each picture has a cast in support of the star chosen for fitness to parts assigned them.

Regal Films unhesitatingly recommends Pathe Features to the exhibitors of Canada as box office attractions of the highest type, as well as being pictures they will be proud to show.

al Business Builders

Regal Films Limited

The New Film on Broadway

By Betty Ross

"**T**HE MAN WHO CAME BACK," a Fox Movietone from the former stage and screen success by Jules Eckert Goodman. Directed by Raoul Walsh. Featuring Charles Farrell and Janet Gaynor.

In "The Man Who Came Back," we see the ethereal Janet Gaynor in an other than her usually sugary roles of too-good-to-be-true little girls. She is real and human in her characterization of Angie, the cabaret singer who later becomes a drug addict.

Handsome Charles Farrell plays Stephen, a wastrel son of a wealthy father who drains his parent's resources, and strains his temper paying for the scrapes he gets himself into. Finally the father orders the boy to California to learn the shipping business.

But location puts no halt in his profligacy and he continues his gay whirl. When his own money has been drunk or gambled away, he manages to force more from his father's pockets or involve him in a national scandal.

At this time, Stephen meets a little cabaret performer, Angie, whose charm and sincerity win him to turning over a new leaf. Having just come under her good influence, he is enraged to find himself shanghaied, at his father's orders, aboard a steamer plying for the Orient.

Brooding upon the loss of her love, he loses what is left of his morale and sinks, no longer caring what becomes of him.

Meanwhile the little cabaret girl breaks all home ties and follows her sweetheart to the Orient.

When Stephen has sunk to a drunken sot who would barter his soul for a bottle of liquor, he gets the shock of his life. In a low Chinese dive he comes upon the little cabaret singer, who is under the influence of narcotics and a pitiful, tragic wreck of the sweet creature he had loved.

The shock of finding her there in such a condition, wakens the sleeping manhood in him. These two life-broken creatures, with only their faith in each other, get married, and in a happier land, start life anew.

Beside the extremely fine acting of both Mr. Farrell and Miss Gaynor, a natural born team, they are fortunate to have the support of a very excellent cast. The entertainment value of "The Man Who Came Back" ranks high.

* * * *

"**T**HE PART TIME WIFE," a Fox production based on the Saturday Evening Post story, "The Shepper-Newfounder," directed by Leo Macarey. Featuring Edmund Lowe and Leila Hyams.

This ingratiating little affair warms the heart and makes one leave the theatre with the feeling that life, with all its misunderstandings and tribulations, is fairly worthwhile after all.

Edmund Lowe, that most capable of screen lovers, and coy Leila Hyams, are man and wife who find life together rather trying. Mr. Lowe plays the part of a business man who lets his career absorb him to the neglect of his health, good nature and particularly his lovely young wife. Left alone so much, his wife takes up golf and becomes a champion.

Finally Mr. Murdock has reached such a state of irritability he is no longer to be tolerated and his wife leaves him, re-assuming her maiden name of Betty Rogers.

A doctor orders Mr. Murdock to take up golf for

relaxation. His caddie, a little orphaned Irish boy with a winning brogue and personality and a cute little mongrel (the "Shepper-Newfounder") appeals to him. The same caddie also works for Betty Rogers and he sees his two golfing favorites are falling in love with each other, and eventually brings about their re-union.

The boy and his dog will win their way into every heart, an especially touching scene where the child, having lost his four-footed friend, finds him in time to save him from death.

Edmund Lowe is typical of the masterful male and if he sometimes borders on the risqué, he is Edmund Lowe and not at all unpleasing. Leila Hyams is sweet and natural and they are well-matched in "Part Time Wife," the kind of picture that sends audiences home with the pleasant conviction that life is not such a bad proposition after all.

* * * *

"**R**EACHING FOR THE MOON," a United Artists Picture, written and directed by Edmund Goulding. Featuring Douglas Fairbanks.

The combination of that indefatigable Douglas Fairbanks as star, and the excessively talented Englishman, Edmund Goulding as director, results in making "Reaching for the Moon" a highly memorable film.

Mr. Fairbanks needs no introduction in the most isolated corners of the globe. Mr. Goulding who has been nearly all his life in the picture business, is not so well-known. And that is because his talents are only exceeded by his modesty. He is not only a director of superior calibre, but writes his plays, often composes the accompanying music for them, selects the cast with an unerring sense of type fitness and when the picture is finished it is well worth seeing. Such a one, with the effervescent Mr. Fairbanks, topping it off as star, makes a gem of "Reaching for the Moon."

Mr. Fairbanks makes an extremely interesting change in portraying a modern business man instead of the costumed swashbucklers we have been accustomed to. The change is not only very effective but emphasizes the Fairbanks genius.

As Larry Day, a millionaire stock broker, Mr. Fairbanks depicts a typical young business man whose soul centres on Wall Street, to the exclusion of all feminine interests.

A popular young society leader, Vivian Benton, played by the charming Bebe Daniels, "sets her cap" for Douglas. She wagers she will win his interest, and being as clever as she is beautiful, succeeds admirably. Once having fallen in love, Douglas burns with romantic ardor.

Having won her bet, the fair Vivian toys with him, getting much pleasure from his mad pursuit of her. His athletic propensities are given full play in this film, and it is a never-ending marvel how Mr. Fairbanks, who is no longer a youth, retains such exuberant agility.

Miss Daniels is unusually effective as the designing enchantress. Other finished performers in the support of the star are Edward Everett Horton, the comedian, that delightful Britisher, Claude Allister, handsome Jack Mulhall, Helen Jerome Eddy and Walter Walker. An unforgettable beauty, latest discovery of the star-making Mr. Goulding, is June MacCloy, who sings in husky tones and draws like a magnet. "Reaching for the Moon" is a thoroughly enjoyable production.

American Studios at Windsor Proposed for British Quota Film

Ray Presents

(Continued from Page 4)

Why be an ostrich and overlook facts? Why evade issues which are inevitable? The press, not only in British territory, but in the United States and in foreign countries concedes the quality of the British-made talking picture, and some papers even give British Talking Pictures first place in the 1930 Motion Picture progress.

SPURRED on by such public approval, and backed up by the necessary finance, advertising and propaganda, does Paramount-Publix think that Canadians will sit quietly by, and be content to see Paramount product all over the screens of Canada, regardless of their merit and their quality; and granted that the quality is there in many of the features, does Paramount-Publix believe that Canadians will not be interested in securing a market for good British Pictures; and that British Picture producers, now that they have emerged and marched up to the front, that they will remain resigned to foreign control in British territories?

Mr. Adolph Zukor is too astute a showman, too brilliant a business man, too close to the people not to sense the pulse of the British Film market, and British sentiment generally.

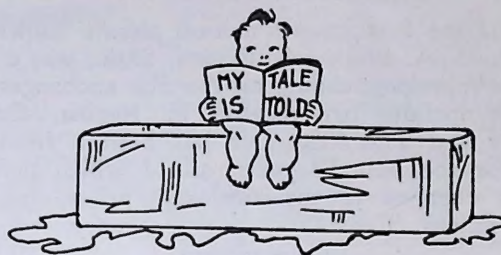
It is much better to share a loaf of bread, than to receive no bread at all. British Film interests are not looking for monopoly. They want a chance to compete; and Britishers feel that the Screen of any man's country is that country's asset; and should therefor be a part of that country.

BITISH INTERNATIONAL controls about one hundred and forty theatres in Great Britain. It is the most important producing company in England, with studios which need take second place to none. It has a program of pictures which are all first class, which have held their own on Broadway; and which have a larger proportion of quality as to the number of sure-hits than some of the best trademarks of long standing. It is not possible to "freeze" such product out. The public will render the verdict.

As for Gaumont-British, they are the dominant theatre company in England, with about three hundred big houses to their credit. This company is expanding its producing activities. Several of the pictures which your editor saw in London, were excellent. This company has its eye upon Canada; and where there is "smoke" there is said to be fire. The press headlines are very close to possibilities; and only one move will stop Paramount-Publix from having one of the most powerful British-controlled chains of theatres in Canada, as a competitor; and that is for Famous-Players to again become the dominant Canadian-controlled theatre chain in Canada.

Time waits for no man. Things are moving. Moves are being made. Another chain of theatres in Canada may find it hard for a time to build up profits, but it will be harder on Paramount-Publix, for it will cut so deeply into Famous-Players' receipts that the wound may prove fatal.

It happened to the Allen Theatre chain, when Famous-Players became its competitor. Now use your imagination in measuring what competition a British-controlled chain of theatres will give to Famous-Players, with the Government investigation in process; and Canadian sentiment about the foreign-control of its screens as it is.



The Coleman Electric Co. report a very busy prospect for the New Year, covering the addition of the Simplex Projector to their already extensive line of high grade projection apparatus and theatre supplies.

Star Theatre, Edmundston, N.B., and O'Brien Theatre, Pembroke, Ontario, Northern Electric equipped theatres, awarded Herald World Plaque of Merit.

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Show Business



(Special to Digest from Winnipeg)

Application of Allied Amusements, Winnipeg, to obtain permission to build its moving picture theatre four lots back from Academy Road in Winnipeg instead of not more than three, as stipulated in the restrictions, failed to receive the approval of the civic zoning committee of the Winnipeg City Council. A motion to refer the whole matter to the Alderman of the ward also failed to carry.

The majority of the residents of Ash Street, directly affected by the erection of the theatre, are in favor of the company using the fourth lot, a small minority is bitter against the proposal. The position of the majority of residents is that if a theatre is to be built, it might as well be commodious and architecturally attractive. The minority, who object, feel that a large theatre would create a parking nuisance. The project is to keep the cost to \$60,000 instead of \$150,000.

One of the best known motion picture showmen in the West, H. A. Bercovich, Regina, Sask., was a recent visitor to Winnipeg, calling on the film exchanges. Mr. Bercovich operates two theatres in Regina, the new Broadway and The Rex. He has been a resident of Regina for the past 12 years, all of which period he has been engaged in theatrical enterprises, for years with the Allens.

(Special to Digest from Ottawa)

Charles Palangio, proprietor of the Empire Theatre, Cochrane, Ontario, his wife and four children were burned to death in a fire which destroyed the Queen's Hotel, owned by his father, five others being killed. The funeral was the largest attended in the history of Cochrane. The theatre has been closed. Palangio proved a hero before his death by rescuing a man who had been overcome before rushing into the hotel to save his own family.

Manager J. Fassio of the Rex Theatre, Lachute, Quebec, has taken to selling his film fare by the foot. He advertised a recent bill as "16,000 feet of Program," which consisted of two features and a Chaplin re-issue, this being a holiday bill.

W. A. Summerville, prominent Toronto exhibitor, was beaten in the Toronto civic elections when he sought return to the Municipal Board of Control for 1931, after having served as a Controller for some years. Summerville operates his theatres under the auspices of Famous Players Canadian Corp.

The Sunday operation of miniature golf courses has been declared illegal in the Province of Manitoba in a judgment handed down by the Court of Appeals on a stated case which had previously been dismissed.

Starting with the New Year, film censorship fees were materially reduced for the moving picture exchanges of Ontario, the hint being given by the Government that the saving in these charges should be passed on to the exhibitors. The charge for censoring United States films was reduced from \$10 to \$6 per reel while

British films are being examined for \$3 per reel as compared with the previous rate of \$6.

Robbers breaking into the Dominion Theatre, Winnipeg, Man., failed to crack the safe containing about \$200, but entering the property room stole five revolvers, which were loaned to the management by a local gunsmith, and were to be used in a play. Entry was made by forcing the back door of the theatre. The burglars then cut a hole in the panel of the box-office door, by this means they lifted the latch.

Universal's "Little Accident" was condemned by the Ontario Board of Moving Picture Censors but this did not prevent the people of Ottawa, Ontario, from seeing the feature as it was the attraction at the Laurier Theatre, Hull, Quebec, across the Interprovincial boundary from the Canadian Capital. It was presented New Year's Week and Manager Donat Paquin of the Laurier advertised the engagement in Ottawa papers to make sure of getting the crowd.

Toronto Theatres

LOEW'S—Manager Jules Bernstein—"The Bat Whispers," a United Artist mystery thriller, featuring Chester Morris in the role of an exceedingly suave detective. The fantastic lighting and extremely effective photography make the picture a very realistic one. Chester Morris plays his part very diplomatically. Roland West makes a very good job of the directing of this picture.

UPTOWN—Manager Tom Daley—George Bancroft in the Paramount picture "Derelict." Bancroft is the swaggering Captain of a freighter, and Boyd, his erstwhile enemy, is the first mate. Boyd brings a woman on board, against the rules of the company, and Bancroft is blamed for it. However, everything is righted in the end, and the love theme is worked out to a happy ending.

TIVOLI—Manager Jimmy Lynch—The new German actress, Marlene Dietrich, in a story of the Foreign Legion, "Morocco" with Gary Cooper. Marlene Dietrich is hailed as a new find by Paramount and lives up to all expectations. Gary Cooper plays one of the best roles of his career. The picture is directed by Josef Von Sternberg.

IMPERIAL—Manager H. V. Knevels—"The Right to Love," with Ruth Chatterton. This is a sophisticated romantic drama and as usual Ruth Chatterton plays her part to perfection. It is a Paramount picture, directed by Richard Wallace.

SHEA'S—Manager Jerry Shea—"The Virtuous Sin," co-starring Kay Francis and Walter Huston. It is a very mediocre picture with some rather offensive scenes in it. Kay Francis is the heroine who is married to a scientist whom she does not love. Walter Huston is the army general whom Kay Francis loves. This Paramount picture has a very good cast of players although the picture drags in some spots.

Round About the Studios

Virginia Fabregas, known as "the Mexican Marie Dressler," and considered that country's outstanding character actress and tragedienne, will play the Dressler role in M-G-M's Spanish version of "Min and Bill," which is about to go into production.

Donald Calthrop, British International Pictures' male star, is now playing the Counsel for the Defense in "Potiphar's Wife," who is, as Calthrop describes him, "a nasty piece of work." This follows his Burglar part in "The Happy Husband," which has now been completed.

Two important additions to the cast of "Potiphar's Wife" are Henry Vibart and Ben Webster, who play the respective parts of the Judge and Counsel for Prosecution, thus completing, in Maurice Elvey's opinion, one of the finest acting casts ever got together for one film.

Robert E. Sherwood's Broadway stage success, "Waterloo Bridge," has just been purchased for moving pictures by Universal. It was one of last year's Charles Dillingham successes at the Fulton Theatre, with Glenn Hunter and June Walker. It will be one of the specials on Universal's 1931-32 schedule.

For thrilling aviation antics in "Assorted Nuts," Radio Pictures signed the best cock-eyed aviator in the wide world.

Ben Turpin got the job! Ben, by the way, has been doing a lot of amateur flying between pictures.

Incidentally, "Assorted Nuts" reunites the wavy-eyed comedian with Edward Cline, director. For many years Cline directed him in Mack Sennett Two-reelers.

Featured in "Assorted Nuts" are Bert Wheeler, Robert Woolsey and Dorothy Lee.

A father and son are members of the cast of "The Seas Beneath," Fox picture directed by John Ford. They are Kurt Furberg, enacting the role of a servant in German secret headquarters in the Canaries, and his son, Hans Furberg, who plays the part of a German U-boat officer.



Johnny Mack Brown and Chris Martin in a scene from "Billy the Kid," an M-G-M feature.



Joan Marsh, lovely Metro-Goldwyn-May-er star, who will be seen next in Greta Garbo's newest picture, "Inspiration."

Jeanette Loff, who plays an important part in Ken Maynard's first Tiffany picture, "Fighting Thru," has arrived in New York for the holidays and to prepare for a group of radio broadcasts.

She will be guest artist for Nick Kenny of the Daily Mirror for the Ludwig Bauman program, over station WOR Sunday, January 11th, at 9 p.m. In all probability Miss Loff will return to the Tiffany studio shortly to continue her screen work.

Big Bill Tilden, the most brilliant and dashing player ever to grace a tennis court with his presence, has from time to time been presented to motion picture theatre goers, his two outstanding appearances being in "Racqueteers," and "Winning Patterns," both recent Grantland Rice Sportlights produced by the Van Beuren Corporation and released by Pathe.

Cameras will start grinding today on "Platinum," the third James Cruze special for Tiffany release.

The cast will include Lloyd Hughes, who recently did fine work in "Extravagance" and "Drums of Jeopardy." Leo Carillo and Lola Lane, with other supporting players added to the cast as production continues. Walter Lang will wield the megaphone on this gangster story.

The picture rights to Clare Kummer's sparkling comedy, "Good Gracious, Annabelle," have been purchased by the Fox Film Corporation. This was one of the first of the Kummer plays to reach Broadway. It was produced by Arthur Hopkins, from whom the screen rights were secured.

Jeanette MacDonald and Thomas Meighan have been assigned to featured parts in the film.

Rose Hobart is on her way to Universal City. This accomplished actress, who, in her first moving pictures roles in "A Lady Surrenders" and "Liliom," has been acclaimed one of the most sparkling of recent screen acquisitions, has just signed a new five-year contract with Universal. Carl Laemmle, Jr.'s plans for her have not as yet been divulged.

British International's picture, "Press Gang," which is being directed by Alexander Esway, has started production and to be added to the cast already mentioned are the names of D. A. Clarke-Smith, Mary Clare, Roy Emerson and Derrick de Marney, all well known stage artists.

Blonde beauty finds preference in the new Pathe comedy, "A Man's Past," Vivian Oakland and Gertrude Astor, fair-haired comediennes who have attained popularity on the screen as well as behind the footlights, are playing the two leading feminine roles in this Pathe Manhattan Comedy. Both players appear opposite Franklin Pangborn — Miss Oakland as his wife, and Miss Astor as a vamp. George Towne Hall is also in the cast of "A Man's Past," which Fred Guiol directed.

Janet Gaynor will return to Hollywood in January to begin work on her forthcoming picture, "Merely Mary Ann," according to a cablegram received by Winfield Sheehan, Vice-President and General Manager of Fox Films, from the star, who is convalescent in a Honolulu hospital following an appendicitis operation. She was stricken on the eve of her return to California from a week's vacation in the mid-Pacific Islands. Charles Farrell will appear opposite Miss Gaynor in "Merely Mary Ann."

Radio Pictures, which have made an outstanding success with Bert Wheeler and Robert Woolsey as a comedy team, is about to launch another pair of funsters.

Hugh Herbert and Edna May Oliver will turn loose a barrage of laughs as a team in a forthcoming feature picture, as yet untitled, according to an announcement by William LeBaron, Vice-President in charge of production.



Walter Damrosch is heard in Pathe Audio Review.

"Hell's Angels"

HELL'S ANGELS" is opening its second week at the Royal Alexander; and Lawrence Solman, that "rare old showman," the "last of the Mohicans" as I call him, has the quality of a show with which he likes to greet his patrons.

Toronto is talking "Hell's Angels" and Toronto is the kind of a city that has to be enthused to talk. At one time our Queen City was a "good dog" upon which to try all new shows, but this is in the long, long ago. Now they have to be well-trying out to be successful here; and they have to be good.

There has been so much talk about "Hell's Angels" in Toronto, owing to its postponement, that we feel that it is quite in order to reassure exhibitors that the Censor Board has done nothing to interfere with the entertainment, or box-office quality of this United Artists supreme motion picture. Some "cuts" in the story were "a blessing in disguise"

You have heard that the air-raids are worth the price of admission, we add that they are worth twice the price of admission.

It is doubtful whether another effort to make scenes of such colossal magnitude will ever again be attempted; and it is difficult, in attempting to give an adequate description of these scenes, to find words sufficiently impressive to convey their effect upon an audience.

Nothing but the air-raid scenes in "Hell's Angels" matters, nothing else can matter.

These scenes are over the head and beyond the reach of criticism, they ride a world of their own; and the world beneath feels ant-like in comparison, as it gazes up to the altitude of this magnificent achievement, to pay its homage.

Beauty and majesty in the terror of death; a winged death moving like a phantom-bird through the clouds, searching the air, or the planes beneath for its prey; and then thunderously swooping upon its victims; its equally majestic victims.

Howard Hughes, the producer, had "money to burn" for this production; and to satisfy his ambition, he burned millions, it is said in photographing this aerial war, which stands supreme and alone, as Lucifer stands, supreme and alone among "Hell's Angels. We are forever indebted to Howard Hughes for this masterpiece of pictorial tragedy.

RAY LEWIS,

Editor, Canadian Moving Picture Digest.